

# ROBERGE SUCCEEDS TRUEMAN AT NFB

## Trade, BFI Reps Discuss Archive

While British film trade representatives met with officials of the National Film Archive hopes for the activation of a similar organization in this country rose with the announcement that the Canada Council has now become a reality. The film records of Canada's past

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## Toronto's Royal In 50th Year

Canada's finest legitimate theatre, the Royal Alexandra in Toronto, is now in its 50th year and no doubt the completion of a half-century of theatrical glory on King Street West will be celebrated suitably and ceremoniously around and about August 26. "The Royal"

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## LORTIE ACTING COMMISSIONER UNTIL CHANGE ON MAY 1

The National Film Board, which had been attacked recently by several Quebec newspapers for the allegedly small number of French-Canadians it employs, now has a French-Canadian chief. Guy Roberge, 42-year-old lawyer, was named successor to Dr.

### Big Immigration Year Helps BO Potential

Arrival of 164,857 immigrants in 1956, compared with 109,946 the previous year, brought the number since the end of the war to 1,400,000. The post-war high was 194,391 in 1951 and the all-time high 400,000 in 1913. Immigrants have been a factor in lessening the impact of television on theatre exhibition in Canada.

From the USA came 9,777 and of those from overseas points 51,319 were British, 29,805 Italian, 29,405 German and Austrian and 3,106 French. The post-war British total is now 419,024, the German and Austrian 164,962, the French 27,258 and the American 100,529.

Over 54 per cent of last year's immigrants were males and 68.4 per cent were under 30 years of age. Included were thousands of engineers, doctors and skilled construction workers.

## Italians Protect Own Production

Determined to have a strong domestic film production industry, the Italians have taken a number of steps in that direction. After the war, writes Vinicio Marinucci in Unitalia Film, production, poorly organized, reached 160 features a year "and after the phase of"

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## New FPCC Director

James H. Richardson of New York, treasurer of Paramount Pictures Corporation, was elected a member of the board of directors of Famous Players Canadian Corporation at the recent annual meeting in Toronto.

## WALD TO MAKE 18 FOR 20th-FOX

Jerry Wald, who recently formed his own Independent producing company, will make 18 films for 20th-Fox, of which seven are expected to be in production by the end of 1957.

The seven, all in CinemaScope, are An Affair to Remember, in De Luxe Color and starring Cary Grant and Deborah Kerr, with Leo McCarey directing; Down Payment, with Joanne Woodward, Jeffrey Hunter, Cameron Mitchell, Barbara Rush, Sheree North and Tony Randall; Peyton Place, to be directed by Mark Robson; Kiss Them for Me, starring Cary Grant and Jayne Mansfield under the direction of Stanley Donen; The Jean Harlow Story; The Sound and the Fury; and Jean Christophe.

## HATTON TAYLOR'S NEW POST

Operation of dance schools by theatre organizations, initiated by Interstate of Texas and the Fred Astaire Dance Studios in Alameda, may be extended to Canada. Hatton Taylor, a former Canadian who was until recently Cleveland district sales executive for RKO, has been named general sales manager of the Astaire organization by Charles L. Casanave, president. He'll also act as a special sales representative in the USA.

Casanave, a veteran film industry figure, has surrounded himself with well known people with a similar background, among them Charles Barron, who is ad-pub director, and Rutgers Neilson, for many years an RKO stalwart. The second theatre organization to make deals with the Casanave group is Paramount-Gulf, which is preparing to open a studio in New Orleans.

The appointment of Taylor, Casanave said, "is the first of several planned sales panel assignments of film industry sales executives." Taylor, who has a background of vast exhibitor contacts developed during 25 years of extensive experience in film sales, got into the film business after graduation from St. Michael's College, Toronto in 1930.

## Short Throws

JANIN Productions Limited has been incorporated in Ottawa as a private Montreal company, with 4,000 preferred shares of the par value of \$10 each and 10,000 common shares without nominal or par value. Names connected with the incorporation: Jerome Choquette and Louis Beaulieu, Montreal, and William Tetley, solicitor, Mount Royal, Quebec.

SYMPATHY for hard-hit theatre operators was expressed in the Nova Scotia legislature by Provincial Secretary G. I. Smith but he isn't sure the present tax should be cut. Theatre admissions brought only about \$300,000 to the Province in the current fiscal year, a drop of more than \$80,000 and a figure of about \$180,000 less than had been estimated.

SIX MAIN winners of the Academy Award Sweepstakes in Halifax, which was conducted independently of the Motion Picture Industry Council of Canada, were invited to the monthly luncheon of the Halifax Theatre Managers' Association, where Freeman Skinner, the president, handed out six-month and three-month pass-books to the winners. Fifty double-passes had gone to runners-up. Total of free entertainment awarded was over \$500 worth.

OKLAHOMA! in the Todd-AO version went into its second year at the Tivoli, Toronto and James R. Nairn of Famous Players set up a press luncheon in the Variety Club to mark the occasion. A wire from Rodgers and Hammerstein

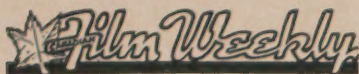
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## YEAR BOOK INFO LETTERS WILL BE IN MAILS SOON

The letters which are sent to the trade each year requesting the latest information for inclusion in the annual Canadian Film Weekly Year Book of the Canadian Motion Picture Industry should arrive this week. The task of gathering and processing

the information for the seventh edition, to be issued in October, is a difficult one and the quick co-operation of those receiving the letters will be appreciated. Last year's listing is sent with the request in order to simplify the task for the recipient.





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## TRADE, BFI REPS

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are vanishing and the sense of urgency just adds to the frustration. However, the Canadian Association for Adult Education, the Canadian Film Institute and Dr. W. Kaye Lamb, head of our National Archives, have interested themselves and are working toward the time when the Archive can be established. There has already been catalogued many films of other days, a goodly number of them among the paper prints held by the USA Library of Congress, that belong in such an Archive. Two features made in Canada and showing phases of Canadian life are being held by the National Film Board for the Archive. They are Carry On, Sergeant and The Viking.

There has existed for some years a Canadian Film Archive committee made up of leading industry figures but it has never been asked to do anything.

Preservation of films was the subject of a recent meeting in London, England between trade representatives and officials of the National Film Archive, a department of the British Film Institute. The Archive representatives, Basil Wright, J. H. Collingridge, Sir Arthur Elton, Frank Hoare and Ernest Lindgren, said they hoped that "the industry would be able to extend the fullest possible co-operation towards the archive, which was concerned to preserve a careful selection of important films for the future." The trade representatives said they would report back to their associations. They were Robert Clark, Anthony Have-lock-Allan, Sir Arthur Jarratt and, J. P. H. Walton of the British Film Producers Association; Sir David Griffiths, Frank Hill Montague Morton and R. C. B. Ellis of the Kinema Renters Society. The chairman was Sylvester Gates, chairman of the BFI.

### To Direct 'The Bravados'

John Huston will direct 20th-Fox' The Bravados.

### Montgomery's 'Black Patch'

Montgomery Productions' first film for Warners will be Black Patch, starring George Montgomery and Diane Brewster.

# Roberge NFB Chief

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administrative head of the Canada Council two weeks ago.

Roberge, who assumes office on May 1 for five years, was admitted to the Quebec bar in 1937 at the age of 22 and was a Liberal member of the Quebec Legislature for Lotbiniere from 1944 to 1948. A member and former director of the Canadian Bar Association, he was legal adviser to the Royal Commission on the Arts and Sciences which was headed by Governor-General Massey. His first official meeting with the Board of Governors will take place May 6 in Montreal.

Removal of the National Film Board from Ottawa, where the chairman has his office, to an \$8,000,000 location near Montreal has caused a lessening of public attention to it. Many consider that to a great extent it is subject to the whims of the Canadian Broadcasting Corporation, which inherited television under its Act and resisted all suggestions that its sister agency share its power.

Some consider that the Board has a doubtful future but its executive insist that it is going along more strongly than ever in interpreting Canada at home and abroad. There seems to be a steady resignation of trained personnel. But information about the NFB is notoriously hard to get. It never makes its program and policies known at the beginning of a new fiscal year. It doesn't follow the ordinary pattern of motion picture publicity about pictures in production. It goes along in its quiet way, using up its allocation, and making the results of its activity known only when ready to release a completed film.

Recently NFB and CBC representatives have been meeting, no doubt to try for the elimination of duplicate activities undertaken because of lack of liaison. The fact of the two government agencies meeting was never made public.

## W. W. (Billy) Dineen Passes In Toronto

William Wallace (Billy) Dineen 34, one of a crew of four from Showcase Film Productions stricken with hepatitis in Northern Ontario, died in Sunnybrook Hospital, Toronto, last week. There was an epidemic in the mining area where the crew under Jack Chisholm, general manager of Showcase Productions, was working. With Chisholm also were Ernie Kirkpatrick and Jim Kennedy.

Mr. Dineen, whose late father was the Tivoli electrician for many years, was a lighting expert and was well known and highly regarded in the live theatre as well as in many of the important segments of the motion picture industry.

Surviving are his wife, Iris, and their three children.

officially, nor what has come from such meetings.

In Toronto the most outstanding press critic of the NFB is Stanley Helleur, editor of Mayfair and columnist of the Weekend Telegram, who was its chief information officer for a time. Wrote he recently:

"My own serious dispute with Board policy, when I was there, was over the feverish desire to get into television, at the sacrifice of the original and primary role, even duty, which was to produce 'documentary' films which would interpret Canada to Canadians and to the rest of the world.' It seemed to me ridiculous that one government agency should desert its proper field to make television films and then proceed, hat in hand like any private producer, to another government agency (the CBC) and try to peddle its product for whatever handout it could get, in money and playing time.

"But this is what has happened and the result has been a serious loss of prestige for the NFB not only at home but in other countries where, ironically, it has always been more respected. What one sees from the NFB on TV is a far, far cry from what the Board could do if it stuck to making films, as films."

The rumor of the Roberge appointment has been around for quite a time and it is likely that the new NFB chief had a chance to do some thinking about his new responsibilities before he undertook them. Whether he thinks that the NFB is doing right nicely or is floundering in film-TV cross-currents isn't known.

## Mason, Rank Men To Hit The Road

Charles Mason, publicity director of Rank Film Distributors of Canada Limited will tour Western Canada for three weeks beginning April 29. He'll visit Fort William, Winnipeg, Regina, Saskatoon, Edmonton, Calgary, Victoria and Vancouver.

Mason says the object is to publicize the company's films and contract stars—but primarily to strengthen friendly ties with exhibitors. His trip is a forerunner to many such by Rank publicity personnel.

Frank Lawson, Mason's assistant, will handle things at head office while he's away.

## Diehl Walsh Aide

Assistant president of the IATSE is now Walter F. Diehl of Local 182, Boston. His appointment by President Richard F. Walsh was approved by the general executive board.

Diehl attended the Northeastern University School of Business Administration and in 1927, at 20, became a projectionist.



WE continue to talk about the necessity of bigger and better attractions to lure people away from their TV screens and into our theatres. Yet we



are frequently confused by the large grosses garnered in certain theatres by what are obviously cheaply-produced films of the gimmick type. This is to-

day an interesting facet of our business.

It is now obvious that the ceiling of grosses for top films is continuing to rise almost as fast and comparatively as high as that for airplanes. On the other hand, the gimmick film now occupies an increasingly important place in our economy. What is a gimmick picture and why does it draw?

Presently offbeat subjects such as Rock and Roll and Science Fiction may be considered in this category. Coming up shortly will be a whole series seeking to cash in on the present rage for Calypso music. Other unusual themes have been tried with varying degrees of success. Producers are constantly on the alert for novel themes, especially if they lend themselves to alluring or shocking titles and, preferably, the possibility of minimum production budgets. The search is for a maximum profit potential with very little chance of loss.

There is still a good segment of the public in younger and teenage brackets which continues to regard the motion picture theatre, to some extent, as a time-waster. Films which offer novelty and the promise of some thrill and excitement can attract a good portion of this group, even though lacking in some of the important attributes we associate with first-class production. They do, however, shun what they feel can be seen on TV.

It is not uncommon to hear someone glibly state that only the big productions or the gimmick pictures can today get any money. If we accept this statement without thought we overlook the fact that there is still a large waiting and potential audience for the color action Western, the family-type story and other well produced entertainment which, though obviously not in the multi-million dollar class, still

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## ROYAL ALEX

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has always drawn the support through patronage or sentiment of those who sought to save the legit from the onslaught of the movies. It has also drawn the steady patronage of motion picture industry people, for, as the former manager, Ernie Rawley used to ask: "If it wasn't for the Royal, where would the movie people go?"

What many people don't realize is that the Royal Alexandra, while mainly a legit stand, has an important record as a movie theatre also. In fact, it has a special place in local motion picture history through establishing that every film has an audience if shown in an environment favored by that audience. There's no doubt that the Royal, now managed by Ed De-Rocher, Rawley's long-time aide, could validly claim certain types of records for Toronto movie exhibition.

The RA was a great place for Roadshow presentations ahead of popular runs; Way Down East, Abraham Lincoln, The Great Ziegfeld and The Good Earth were among the films that bowed in locally there.

Nor is its place in the movie scene comparatively new. Beginning May 3, 1909—which was during the theatre's second season—Lyman H. Howe's moving photography, featuring a runaway train through the Alps and travelogues, ran for five weeks! In May, 1912 Kinemacolor films of the Durbar in India played a two-week engagement and in 1915 Birth of a Nation tied the theatre up for several weeks.

Fantasia, Walt Disney's animated cartoon color feature illustrating well known music classics, highlights the RA's movie life in the last couple of decades. From 1941 to 1953 it played 11 engagements for a total of almost 18 weeks and probably hung up a world record for gross from a single theatre.

The RA showed the way locally into the art house and special-attraction field for theatres, for it offered every kind of motion picture that the average exhibitor would have no truck with, as well as giving engagements to films after they had played pop-patronage situations. People came who otherwise didn't bother with movies, since the average fare in the average theatre was not to their tastes.

Sometimes the RA management was the exhibitor, other times the theatre was rented. Always the public's appreciation of the theatre's fine reputation was a major factor in the success of an engagement. By the way, the projection equipment, rendered useless by electrical changes, has been removed and portable equipment will be employed in the future.

The theatre has a number of film highlights. The Great Handel

## News Notes

### BIGGS' NFB CREW TO EUROPE

A National Film Board crew headed by Julian Biggs, director, just landed in Europe to shoot a series of sequences for inclusion in the Perspective program of 39 30-minute shorts for CBC telecasting. With Biggs are Johnny Foster, cameraman; Don Wilder, assistant director; Clark Daprato, sound recordist; and Ray Jones, assistant cameraman.

Among the subjects to be filmed are Canadian students at Britain's Royal Academy of Dramatic Arts, Oxford University's impact on Canadian Rhodes Scholars, and circumstance and problems involved in a Scot's decision to emigrate to Canada with his family. The first will be written by Bill Weintraub, who was in England earlier this year, and the other two by Charles E. Israels, now there.

Perspective producer David Bairstow is considering the sending of a crew to Ghana, Africa, formerly the Gold Coast and now the newest member of the Commonwealth of Nations.

### FOUR CANADIANS WIN PARA TRIP

Four Canadian newspapermen were among the 50 whose names were drawn by Paramount to appear in the studio's production, Teacher's Pet, now in work. The four, who will be flown to Hollywood for a week's stay as the guests of Paramount and will receive standard Actor's Guild wages for their parts in the film, are Ken Johnson of the Toronto Telegram, Ron Johnson of the Toronto Globe and Mail, Bob Shields of the Calgary Herald and Jacques Laroche of the Montreal La Presse.

Originally Paramount circularized 200 editors, critics and reviewers in the USA and Canada asking how many would be interested in a junket to Cinema City to appear as newspapermen in the film. Affirmative replies came from 156 and the 50 winners were drawn by Doris Day and Clark Gable, stars of Teacher's Pet.

### SIG NEUFELD TO HOLLYWOOD

Normandie Productions, which recently completed The Last of the Mohicans near Toronto, will probably get under way with a second series in July. Executive Producer Sig Neufeld, in Hollywood just now, has been looking at three stories and agreement on which is to be used will likely be arrived at while there. Another outdoor story, this one with a Canadian theme, is favored.

The Normandie productions will reach sponsors and TV stations in Canada through Horace N. Stovin & Company, which now represents Television Productions of America, USA distribution company which financed Mohicans and will do the same for the coming series. Film Industries of Canada will again provide facilities.

Ev Palmer was recently appointed sales manager for TPA in Canada. Film division head for Stovin is Bill Byles, executive vice-president, but the TPA branch will operate on its own.

played five engagements in four years—1944-5-6 and 1948. Ecstasy, which made a star of Hedy Lamarr, racked up almost \$9,800 for one week of two-a-day at 25-50 cents for matinees and 50-75 cents for evening showings in 1942. Warsaw Concerto, wartime story of a concert pianist turned flyer, played three engagements.

War pictures, most of Russian origin, featured 1944 and 1945—The Fall of Stalingrad, Ravaged Earth, Girl 217 and Samuel Goldwyn's No Greater Love among them. A week-long film festival, offering a different attraction each night, was held in 1945. A different type of festival was offered in 1948—that of opera films.

Here are some of the films: 1946—St. Francis of Assisi, Theirs is the Glory; 1947—The Roosevelt Story, Colonel Blimp, Moonlight Sonata, Men of Two Worlds, New Wine (two weeks), Moonlight Sonata, The Stone Flower (two weeks) and The Barber of Seville; 1948—Sins of the Fathers (four weeks), The King's Jester, Furia (two

weeks), Lucia di Lammermoor, Shoe Shine, Mourning Becomes Electra (two weeks) and Henry V (two weeks); 1950—Carnegie Hall; 1952: Long Is the Road, Catskill Honeymoon and Eroica, the first two in the Yiddish language and the other, from Austria, in German. A good number were in Italian.

The Royal Alexandra has no films booked at the moment nor has it a rental for a showing on its books at the moment—but no doubt it will get to a film now and then in the future.

### OUR BUSINESS

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offers the promise of a good evening's entertainment for those who want to get out of their homes. And we must not assume that everyone has a TV set or wants to watch it all the time. An exhibitor may well coin the slogan, "Gimme the gimmicks but don't put the stops on the pops."

## ITALIAN INDUSTRY

(Continued from Page 1)

doubts, confusion and errors, a problem reached maturity—a problem of ideas, a problem of costs and capital, a problem of personnel. Today the problem demands a solution, at times in dramatic tones, but the prior conditions for its solution are all in being already, starting with the new law on the film industry."

The new law, which applies until June 30, 1959, guarantees all producers a state contribution of 16 per cent of gross receipts for every feature, instead of the former ten per cent and the possibility of an eight per cent bonus after approval has been given by a technical committee.

Other measures to spur production include the raising of the compulsory time for showing Italian films from 80 to 100 days annually; a refund of 20 per cent of the fiscal tax for exhibitors showing domestic films; quality bonuses of 25 million liras each for five films annually, based on their technical, artistic and cultural merits, with 20 million liras going to the producer and five million to the technical personnel; and proceeds of the 5,500,000 tax on foreign films dubbed in Italian to go to national production.

In order to benefit from these new regulations and subsidies an Italian producer must prove that he is financially sound and can and will complete a film once he undertakes it. In this way the Government hopes to eliminate fly-by-night speculators and shoestring operators.

Particular care has been given by the State to the study of films for children and these have been broken down into two categories—those made especially for children under 16 and those which have not been made especially for children but are suitable for them and have exceptional educational values. Producers of films in the first category are eligible for a bonus of up to 20 million liras. Exhibitors showing the special children films will get a 40 per cent rebate of the fiscal tax and those showing the educational features 30 per cent.

Marinucci concludes his article with his opinion that all these moves will help stabilize the Italian film industry, which he figures will turn out about 100 pictures annually. He does not expect many big-budget films costing over 200 million liras will be produced but he believes that most pictures will have a budget geared to their expected returns. He states that most producers have started to economize, especially where salaries are concerned, but he points out that as long as the industry has new men coming along with the same great talent and initiative as their predecessors there need be no fears that it will not be able to pull out of the doldrums into which it has lately fallen.



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PETER LORRE

Produced by  
ROBERT SMITH and SIDNEY SHELDON

Directed by  
SIDNEY SHELDON

Written by  
SIDNEY SHELDON and ROBERT SMITH





# CENTRE PAGES



## Typographs



## Observanda

I WISH THAT the Canada Council would use some of those 100 million dollars to underwrite a few Canadian pocketbooks of a non-fiction character. I'd like to have one made up of the *Packsack* briefies of Gregory Clark, so that I won't have to keep clipping them from the *Montreal Star*. Greg's wise and human observations would pleasure anyone. If I was spending the CC money I'd put out a pocketbook made up of those Saturday lead editorials in the *Montreal Gazette*. They're such interesting and enjoyable reading. I'd like to see one titled *Lincoln and Canada*, which would offer articles on Canada's relationship to the American Civil War. Fred Landon and others have written on this subject. Dozens of USA books are added each year to the thousands that have grown out of the Civil War and there is a waiting market for them. The War Between the States (the only correct way to describe it, they still insist in the South) affected Canadians and Canada as a nation and inspired much literature reflecting that. Another book I'd like to read is one made up of essays on the Drama by Canadian critics. Every phase of USA life and thought can be examined through the enjoyable process of reading — and the reading is not expensive. Pocketbooks are a vast business today but most of those read in Canada originate elsewhere. If public money has to be used to guarantee Canadian radio, television and films, as witness the Canadian Broadcasting Corporation and the National Film Board, why shouldn't it be used for popular priced literature of a kind otherwise unobtainable? The principle is the same.



DURING THE WAR one of those very old London clubs ran into financial difficulties, since many of its members were required to be elsewhere through one form or another of government service. It was thought that the members' wives could provide income through use of the dining room and the rule against admitting women within the club's confines was suspended.

Into the club, after years in India, came an old Colonel. He stared in astonishment and his moustache bristled. He summoned the steward and demanded an explanation. He was told that ladies were now allowed under certain conditions.

"You mean," the Colonel barked, "that I could bring my mistress here?"

"Certainly, sir," replied the steward, "if she was the wife of a member."

SO GO KNOW. Irving Hoffman, who used to be the columnists' columnist, thought my recent "the one who isn't" column was goshawful junk and wrote me to say so—the same day that Walter O'Hearn longdistanced for permission to reprint it in the Drama section of the weekend *Montreal Star*. Incidentally, did you see Goodyear's TV play about the life of Gene Austin — the one who isn't Nick Lucas? . . . *Perspective*, the NFB series, deserves a better time slot than 5.30 p.m. on Sundays over CBC. The recent one written by Gordon Burwash and directed by Don Haldane and Len Forrest, *The Whole World Over*, was very good. None of the three distinctly separate episodes had dramatic impact but each was loaded with heart and got inside you . . . *The huzz-buzz* has it that *The Silent Partner*, produced by Leo Ornstein and starring Sammy Sales, will be one of the best things of the local TV season. This Sunday night at 10 . . . *Bloor Businessmen's* Easter Sunday parade, featuring CBC TV stars of both sexes adorning autos, was good—but us eggheads wish to protest the absence of Nat Cohen atop an open convertible and holding a copy of the *University of Toronto Quarterly* . . . Do you think that Stanley Holloway, he of the *Albert and the Lion* discs, will ever become Americanized enough to record *Casey at the Bat*? He's in that long runner, *My Fair Lady* . . . *Jim Lysyshyn*, with the NFB in Saskatoon for ten years, has joined Tom Johnston's Information staff in Montreal.

MAYBE IT'S the Mayor Briscoe influence. An Irish boy and a Jewish boy, pals, were talking about religion. "Our priest is smarter than your rabbi," said the Irish boy. "Why shouldn't he be?" asked his Jewish friend. "You tell him everything" . . . Paul Gardner, Ottawa *Variety* mugg, one of whose songs is being sung exclusively by Hildegard, has 43 others and would like to hear from performers who need musical material. He's at 5 Hawthorne Avenue . . . *Faded fancies*: tiepins . . . Visited Jim Blevins' Popcorn Village in Nashville, along with Jack Fitzgibbons, while driving to New Orleans recently. You get some realization of what a big, highly organized business popcorn is when you see a place like this. Jim, just back from Damascus, would be heading for Tokyo in a few days to preach the virtues and values of popcorn. He has a marked Southern drawl and in Damascus, when he tried to use the phone in his hotel, the switchboard girl said: "I'm sorry but you'll have to speak either French or English." Jim and his aide, Ed Chrysmen, took us to Rayman Auditorium, a one-time church, to see the fantastic kind of Show Business known as *Grand Ole Opry*, which originates in Nashville. The Billies come out of the hills with their wimminfolk and young'uns on Saturday to be among the 10,000 paying patrons from every state and Canada who come to see and hear their favorites during 15-minute radio segments. It has been going for 31 years and is operated by Station WSM. I chatted backstage with one of the top stars, Hank Snow, a Maritime lad, who has been recording Newfoundland folk songs lately. I found him keeping the Casino crowded when I got back to Toronto.

OKAY FOR an agreement worked out with the Canadian Council of Authors and Artists by its negotiators will be asked of the Association of Motion Picture Producers and Laboratories of Canada at its quarterly meeting this weekend in Toronto . . . You can just about bet that the *Chrysler Festival* will be back next season . . . Ted Strong has Charlie Watson's old job as O'Keefe's public relations topper . . . It's a boy, at the Ralph Ellis' to make it a complete set . . . I was trying to flag a taxi when I got a hail from Jimmy Cowan to get into his. With him was Michael Powell, the UK producer, who told me he was working on a film to be made in Canada but indicated by his manner that he would rather say no more at this time. Twenty minutes later, at home, I opened the *Telegram*. There was the story, datelined London, Ontario. Tentative title is *The Cauldron* and its big point will have to do with the cobalt bomb for cancer, in use in London, from which place Powell had just come . . . Canada, with a population of 16,000,000, took 18,000 Hungarian refugees and the USA, with 170,000,000 people, took 30,000. To be proportionate with our total the USA should have accepted 191,000 . . . You know the difference between "unlawful" and "illegal"? "Unlawful" is against the law and "illegal" is a sick bird. That's a joke I heard from Doug Miller at the YMCA BMC . . . Congratulations to Leslie McFarlane, veteran writer and director, and Mrs. Beatrice Kenny, who were married in St. Luke's Anglican Church, Hamilton, recently. Clyde Gilmour was best man.

THE FOLLOWING, from *A Pictorial History of the American Indian* (Crown Publishers, NY), amused me:

"The Natchez were divided into two halves, the aristocracy and the common people. The aristocracy was subdivided into three classes, Suns, or royalty, Nobles, and Honorable. The common people were lumped together in a single group called Stinkers.

"The catch to this was that the common people could marry as they pleased, but the aristocrats were forbidden to marry within their own half. Therefore, all of them had to marry Stinkers. When a male aristocrat married a common woman, his children were rated one level lower than himself, so that the children of a male Honorable became ordinary Stinkers. When an aristocrat woman married a Stinker man, her children inherited her rank. Thus even the Sun himself was half Stinker on his father's side."



## Short Throws

(Continued from Page 1)

was read to the guests. The event was also commemorated by Famous Players and Magna Theatre Corporation donating the entire proceeds of a matinee last week to the Toronto Unit of the Canadian Cancer Society.

**ATTENDANCE** in Britain was down seven per cent last year, states a Government report, with TV the big factor. One in 25 theatres went out of business. Two weeks ago the Government reduced the ticket tax at cinemas and eliminated the 33½ per cent tax on live theatre tickets. Licences for radio and TV sets went up from \$8.40 to \$11.20. Business is still good in those areas without TV service.

**INNOVATION** in Canada, according to the 1957 Film Art Trailers' Drive-in Trailer Catalog, is an all-talking, live intermission short in color featuring a professional actor, which should help promote business for the refreshment stand. The booklet, containing all the latest gimmicks and money-making ideas in the drive-in trailer field, has been mailed to all open-air operators. Film Art Trailers' Sam Vinsen will gladly supply extra copies to anyone sending him a postcard to 21 Dundas Square, Toronto.

**THE BARRIER**, a two-part film dealing with industrial relations in big business, is the latest in the Perspective TV series of the National Film Board. Produced by Julian Biggs, directed by Tom Farley from a script by George Salverson and lensed by Donald Wilder, the two parts of *The Barrier* will be shown on successive Sundays on the CBC TV and connected network.

**WINNER** of The True Story of Jesse James Lyric Contest, sponsored by 20th-Fox, Bullseye Records and Dell Publishing to publicize the 20th-Fox CinemaScope production, was Barbara Anne Davis of North Burnaby, Vancouver. Accompanied by her grandmother, the Canadian girl will visit Hollywood, tour the movie studios and go out on a date with Robert Wagner as the prize for submitting the best entry.

**LETTERS** Patent dated March 25, 1957 have been issued under The Corporations Act to Crest Productions Limited "To present, produce, manage, conduct and represent at any theatre, music hall or place of amusement or entertainment such plays, dramas, comedies, operas, burlesques, pantomimes, revues, promenade and other concerts, musical and other pieces, ballets, shows, exhibitions, variety and other entertainment as



### Film Trade Scenes: Hollywood and Montreal

The top photograph shows Cecil B. DeMille, producer of *The Ten Commandments*, welcoming some Canadian industry people to the Paramount lot. Left of Mr. DeMille are E. A. (Ed) Zorn, with Famous Players as Western manager until his retirement some years ago, and Mrs. Zorn. On the right are John Ferguson, Winnipeg district supervisor for Famous Players, Mrs. Ferguson and Anthony Quinn.

The bottom photo was taken in Montreal at the recent premiere at the Avenue Theatre of Rank's feature, *The Battle of the River Plate*. Left to right: Allan Spencer of the United Amusement Corporation's publicity department; Vice-Admiral H. G. DeWolf; Bob Johnson, Rank film manager in Montreal; and Winston Curry, manager of the Avenue.

### 'The Brothers Karamazov'

Claire Bloom has been signed to star in MGM's *The Brothers Karamazov*, which will also star Yul Brynner, Carroll Baker, Lee J. Cobb, Richard Basehart and William Shatner.

the Company may from time to time think fit." Authorized capital is divided into 4,000 shares without par value.

**MONTREAL**, short subject made by Associated Screen News and acquired by the National Film Board for distribution, will be released by Warner Bros. in Britain.

**GRATITUDE** for the 50 per cent reduction in the licence fees of Alberta drive-ins was expressed by exhibitors. "The Alberta Theatres Association is very grateful to the Provincial Government for recognizing this inequity between fees for drive-ins and those for indoor theatres," said A. W. Shackleford, president. Drive-ins with more than a 500-car capacity formerly paid \$250 per year but now pay \$125 or \$25 per month.

## News Clips

Alan Young, Canadian comedian, is in Britain to produce, direct and star in three one-hour TV shows for Granada, an independent TV organization . . . Raymond Burr, one-time Vancouverite who is one of Hollywood's top supporting actors, will do the Perry Mason full-hour TV series that will fill the present Gleason slot in September—if Gleason is serious about quitting . . . A. W. (Al) Plunkett, star of the wartime Dumbbells all-male army show, died in Toronto last week at 58 . . . York Theatre, Bloor & Yonge B & F house in Toronto, will switch to a part art policy, showing offbeat foreign films, on May 9.

CBC-TV began a series of 24 feature films on Saturday evenings from 9 to 10.30 p.m. last week. Program, called Great Movies, is introduced by Fred Davis . . . Shareholders of Associated Artists Productions Inc., which sells the Warner backlog of films to TV, approved a four-for-one stock split, Maxwell Goldhar of Toronto, vice-president and treasurer announced last week . . . WBUF, Buffalo TV station reaching into Western Ontario, will have a big power boost . . . TwineX has taken over the 410-seat Valour in Winnipeg from Leon Asper and will operate it as a first-run art house with Len Norrie, former Empire-Universal Winnipeg exchange head, as manager.

Hosts of the famous British Rugby team, the Barbarians, at a reception in its honor at the York Club, Toronto were Leonard W. Brockington, CMG, QC, president of the J. Arthur Rank Organization of Canada Limited and his fellow directors of that company. Well known citizens and the sports editors of the local papers were among the guests . . . Edmund Grainger has signed with MGM as a producer and his first film will be *The Valiant Strain* . . . Wolfe Cohen, president of Warner International, announced the appointment of Tom O'Sullivan as vice-president and treasurer and Max Greenberg as vice-president.

David B. Wallerstein, who has many friends among Canadian showmen, will succeed the late John Balaban as president of Balaban & Katz, theatre circuit in the Chicago area. He's 51 years old . . . Pat Pearce, formerly of the Montreal Herald, has succeeded Dusty Vineberg as TV-Radio critic of the Montreal Star . . . Samuel and Harvey Fingold have established National Commodity Brokers Limited, with offices in Toronto. Sam had an important place in Ontario exhibition for years and Harvey was with his organization until he made deals for its theatres with other exhibition interests.

### Morissette Now NFB Statistics Chief

Successor to G. B. Thompson as chief of the Research & Reports Division of the National Film Board is Raymond Morissette, 30, who joined the NFB in 1954 after being with the Dominion Bureau of Statistics and the Department of Health and Welfare. He was with the Personnel Division of the NFB for three years until his promotion. Born in Riviere Trois Pistoles, Morissette was educated at Rimouski Seminary and was for three years in the Economic Section of Social Science at Laval University.

### Condon Due In May On Kramer Special

Richard Condon, campaign supervisor for Stanley Kramer and formerly UA London-Paris publicity exec, will be in Toronto on May 20-21 for a series of press and commercial luncheon and cocktail party gatherings in the interests of *The Pride and the Passion*. He'll meet with commercial representatives while here for the Kramer blockbuster, a UA release.



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